Please check the examination details below before entering your candidate information	
Candidate surname	Other names
Centre Number	Candidate Number

Pearson Edexcel Level 3 GCE

Release date: Wednesday 1 June 2023
Submission date: Monday 15 May 2024

Paper Reference **9MT0/01**

Music Technology

Advanced

COMPONENT 1: Recording

Logbook and authentication form

You do not need any other materials.

Total Marks

Instructions for Teachers

- The logbook and authentication form must be completed and presented for assessment along with the recording.
- Recordings must be submitted digitally in the format detailed in the Administrative Support Guide found on the Pearson website.
- Each candidate submission must be presented separately, and this must be clearly marked with the paper reference, centre number, candidate name and candidate number.
- Centres must retain backup copies of all recordings and proprietary software files.
- All assessment materials must be sent to the examiner to arrive by 15 May 2024.

Information for Candidates

- The total mark for this component is 60.
- Use black ink or ball-point pen.
- Complete the sections in the spaces provided. There may be more space than you need.
- Do not attach additional material.
- The sections in this booklet ask you for information which is essential for the examiner who assesses your work.
- If you do not complete the logbook and authentication form, your work may not be fully credited.

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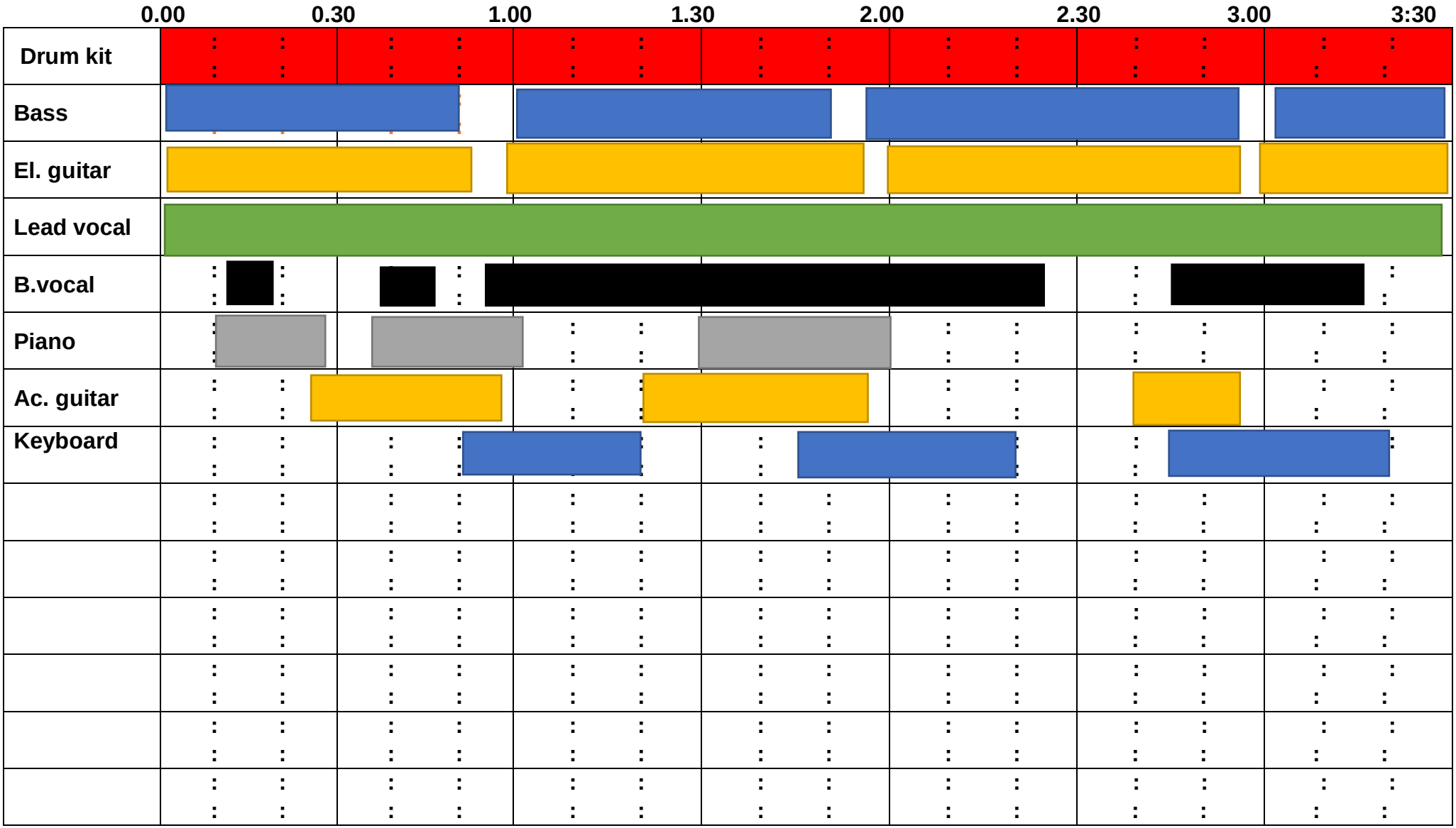
Pearson

Title of song recorded	
Going Under	
Artist	**Album/EP/single the song is taken from**
Evanescence	Fallen

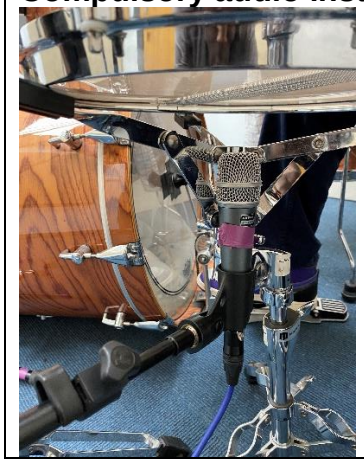
Complete the table below to show the instruments you have recorded and the microphone type, DI, or other capture method used.

Compulsory audio instruments	**Capture method**
Drum kit – minimum of four microphones	2x KM184, 1x SENNHEISER E604, 1x SHURE SM57, 1x AXG D112, 1x AVATONE MONODE, 1x SHURE BETA 57A
Bass guitar or double bass	Pre-Amp
Electric guitar	Pre-Amp
Lead vocal	WARM WA 87
Backing vocal	WARM WA 87
Additional audio instruments	**Capture method**
Piano	2x KM184
Acoustic guitar	1 KM184
Keyboard	VST retrologue
Other instruments	**Capture method**

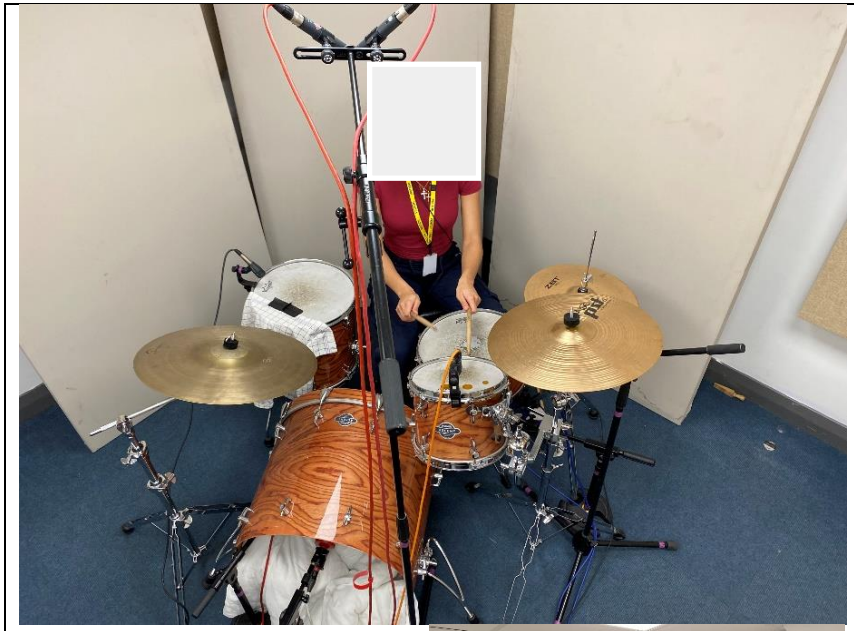
Complete the arrange window to show how you have met the minimum playing time requirement for each instrument you have recorded.

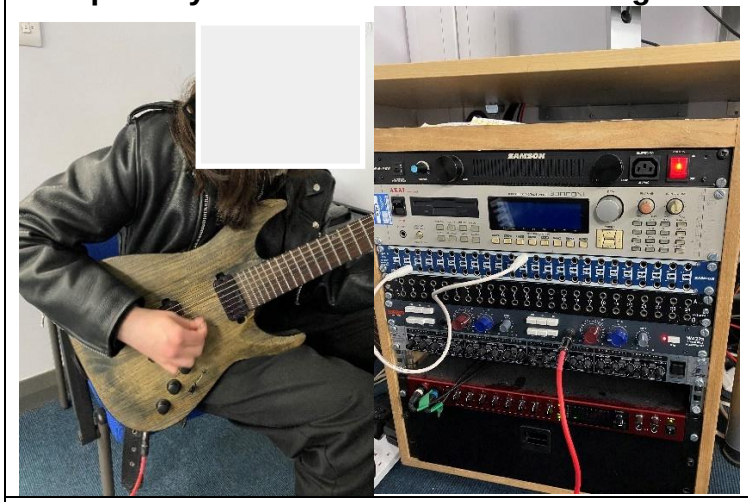


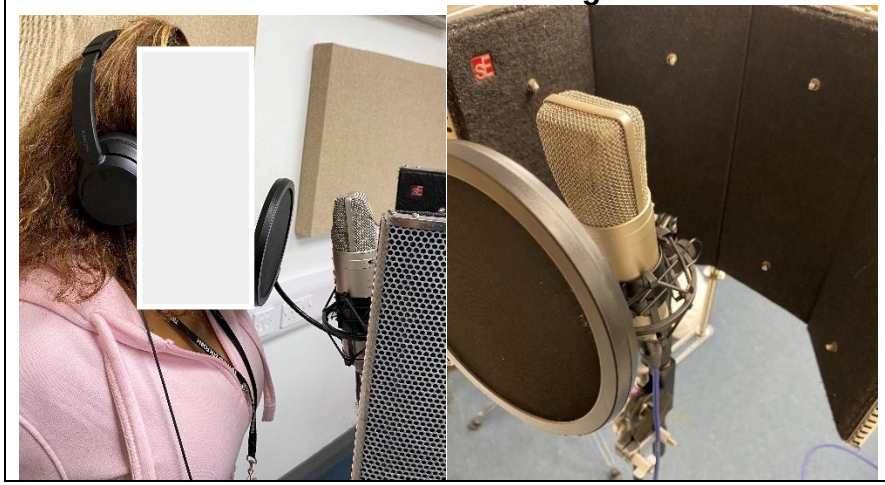
Use photographs to show your microphone positioning and capture choices. Diagrams are not acceptable in lieu of photographs. Evidence must be submitted for all instruments recorded.	
Compulsory audio instrument Affix photograph(s) in this box showing microphone choices and positioning or capture choice.	**Explanation.**
Compulsory audio instrument – bass guitar 	**Bass-** This is bass guitarist and his position whilst recording; directly sent into the pre-amp. The settings used on the Pre-Amp during the Bass recording are as shown in the picture displayed. The gain was changed slightly through the Pre-Amp, used to create a warm feeling. No EQ was applied through the Pre- Amp, all EQ applied to Bass Guitar was done through DAW processing.
Compulsory audio instrument – drums: KICK IN & OUT 	**Kick In** – AKG-D112 pointed directly to the centre of the front skin of drumhead angled to can capture the sound of the beater hitting the drumhead; this would create f the 'clicking' sound of the KICK IN. This is a suitable microphone choice for the kick drum as it has a high SPL to capture loud instruments (KICK IN falls into this category). **Kick Out** – Avotone Mondo Placed further out in comparison to the AKG-D112, still pointed directly to the centre drumhead so it can capture the low end and 'boomy' sound. This fattens the sound of the KICK IN in the mix creating a balance between the KICK IN and KICK OUT. Also has a high SPL level. Tested out multiple combinations of mics to find this is the most suitable. I check the phase between the two mics and found they were in

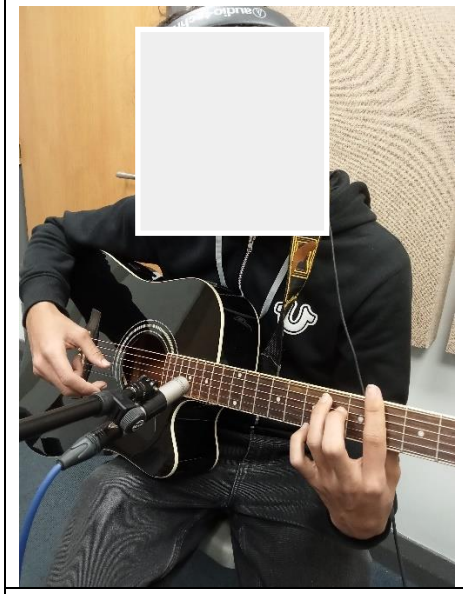
	phase. I also applied padding in the drumhead to dampen the sound.
Compulsory audio instrument – drums: Snare Top 	**Snare Top**– Shure SM57 used, three pieces of moon gel applied to the snare drumhead to dampen the sound to attain reduce the ring of the drum to attain a 'dead' sound. Suitable for micing snare as it has a cardioid polar pattern to reduce spill but also high SPL (150db).
Compulsory audio instrument – drums: Snare Bottom 	**Snare Bottom** – Shure Beta 57A pointing to the centre vertically around 3 inches away to capture some of the rattle. Suitable microphone for micing Snare Bottom due of its high SPL and ability to capture loud instruments. Also has a super cardioid polar pattern which reduces spill.

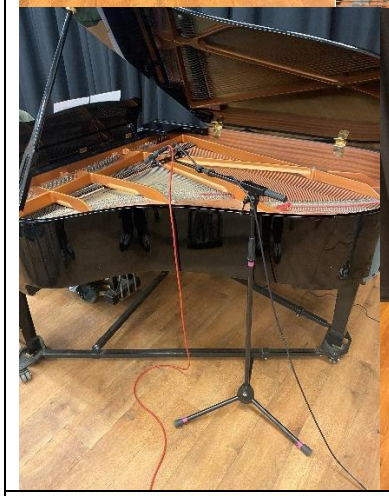
Compulsory audio instrument – drums: High Tom 	**High Tom** – SENNHEISER E604 angled diagonally pointing to the edge of drum with slight distance (as I found this was the best position). Moon Gel was used to dampen the sound (4 pieces of moon gel used in this case as I wanted a 'tight' sound). Suitable microphone for HIGH TOM due to its cardioid polar pattern it reduces spill and blocks side noise. Also came with drum rim mount.
Compulsory audio instrument – drums: Overheads	**Overhead Left & Right** – KM184 used, which was positioned at a 90-degree angle facing the opposite mic (they were placed close together as shown in the picture). This allowed me to attain a wide stereo image capturing every single component of the drums. The KM184 are specifically suitable for being used as overheads is as it can accurately capture high frequencies with a boost in the 10Khz range and it is a matched stereo pair. For example, it would be useful in capturing cymbals and crash (as they are bright sounding). Overall, the NEUMAN KM184s are suitable due to it precise sound reproduction.



Use photographs to show your microphone positioning and capture choices. Diagrams are not acceptable in lieu of photographs. Evidence must be submitted for all instruments recorded.	
Compulsory audio instrument – electric guitar 	This is the Electric Guitarist whilst recording the Electric Guitar that was directly sent into the pre-amp. The settings used on the Pre-Amp during the Electric Guitar recording are as shown in the picture displayed. The gain was changed slightly through the Pre-Amp, used to create a warm feeling through a small amount of saturation to saturate the signal before the mixing stage; additional amount was added during the mixing stage. No EQ was applied through the Pre- Amp, all EQ applied to Electric Guitar was done through DAW processing.
Additional audio instrument – lead vocal. 	**Vocals** – Warm Audio WA-87 was used. positioned in line with the mouth of the singer with the pop shield placed in-front, then with the microphone around 10cm away. Pop shield usage reduced the number of plosives in the recording leading to a generally cleaner sound when recording. Reflection filter placed in-front of the microphone to remove any unwanted natural room reverb that may be picked up (this is because of the WA-87 having a cardioid polar pattern). Sony -WH- CH720N headphones used so room mic would not have to be used (therefore avoiding spill of the track into the microphone but also so the vocalist can hear the track during performance).

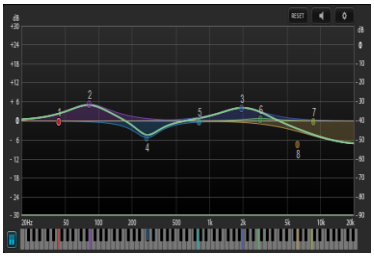
Use photographs to show your microphone positioning and capture choices. Diagrams are not acceptable in lieu of photographs. Evidence must be submitted for all instruments recorded.	
Additional audio instrument – backing vocal. 	. **Backing Vocals** – Warm Audio WA-87 was used. positioned in line with the mouth of the singer with the pop shield placed in-front, then with the microphone around 10cm away. Pop shield usage reduced the number of plosives in the recording leading to a generally cleaner sound when recording. Reflection filter placed in-front of the microphone to remove any unwanted natural room reverb that may be picked up (this is because of the WA-87 having a cardioid polar pattern). Sony -WH-CH720N headphones used so room mic would not have to be used (therefore avoiding spill of the track into the microphone but also so the vocalist can hear the track during performance). I used the same setup as the main vocals.

Use photographs to show your microphone positioning and capture choices. Diagrams are not acceptable in lieu of photographs. Evidence must be submitted for all instruments recorded.	
Additional audio instrument – acoustic guitar 	**Acoustic Guitar-** this is the position the acoustic guitar was recorded. The KM184 microphone was used pointing at the 12th fret. This allows the mic to capture the optimal frequencies as there is a balance across all frequencies. Additionally, the KM184 is suitable mic for acoustic guitar as it has a boost in high end between 10kHz and 20kHz making it ideal for high frequency instruments (such as acoustic guitar).
Additional audio instrument – acoustic melody instrument: Piano	**Piano-** This shows the relationship between both the piano microphones and their positioning in relation to the pianist. Two KM184 microphones were used, and they are stereo matched pair which provides a wide stereo image. The KM184 are specifically suitable for being used for the piano is as it can accurately capture high frequencies. They are pointed towards the strings and hammers which accurately captures the desired sound from the piano. The pianist used DT770 headphones that are closed back to reduce spill but also so they can hear their own performance. I recorded this piano performance centre which is an open area for better acoustics.

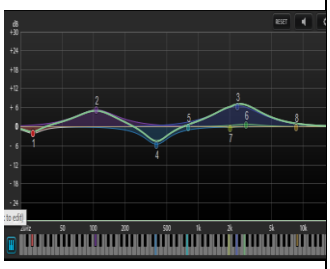
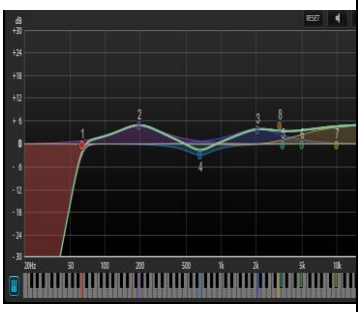
	
Additional audio instrument – keyboard	**Synth Keyboard-** This is the keyboard instrument played using a VST Retrologue to create a synth part. This part is played during the Pre chorus and chorus of the song, which provides another layer in the track to supplement the other instruments which emphasises the build-up and chorus (as done in the original track). This was created using two oscillators. Oscillator 1 being set to multi-No.3.5 with a sawtooth wave at octave 8. Oscillator 2 being set to single with a sawtooth wave at octave 4. A low pass filter is applied with the envelope at 60%. The

		cut-off is also set to 100Hz. The filter has short attack, high decay and sustain and a moderate release time (about 50%).

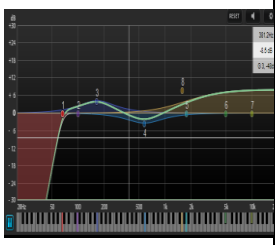
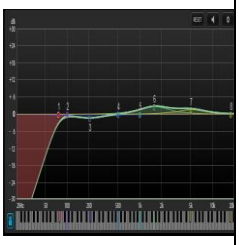
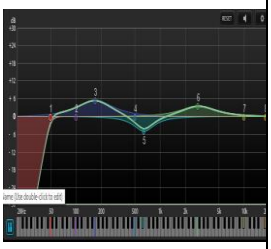
Complete the track sheet below to illustrate your mix and processing decisions.

	Track 1	Track 2	Track 3	Track 4
Instrument/Voice	Drums 1 Bus	Parallel Comp	Parallel Distortion	KICK OUT
EQ	N/A	N/A	N/A	
FX	**Quadrafuzz v2** *Decimator: 9 Bit Gate: -50.7db S&H: 17* **Quadrafuzz v2** *Band 1: (Tape) 2.8% drive* *Band 2: (Dist) 1.5% drive* *Band 3: (Dist) 1.5% drive* *Band 4: (Tape) 7.3% drive* APPLIED IN INTRO	**Quadrafuzz v2** *Single Band: (Tape) 8.1% drive*	**Quadrafuzz v2** *Single Band: (Dist.) 2.0% drive*	**Quadrafuzz v2** *Single Band: (Tape) 1.7% drive* **Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -31.2dB*
Dynamic processing	**Compressor** *Input: -6.5dB* *Output: -6.1dB* *Ratio: 2.63:1* *Attack: 16.5ms*	**Compressor** *Input: -4.0dB* *Output: 2.8dB* *Ratio: 8.00:1* *Attack: 17ms* *Release: AUTO*	N/A	**Gate** *Threshold: -29.0dB* *Attack: 0.1ms* *Release: 100ms* **Tube Compressor** *Input: +20.0dB* *Output: -1.9dB*

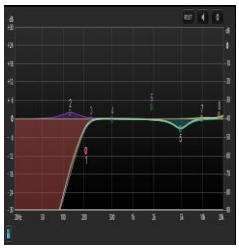
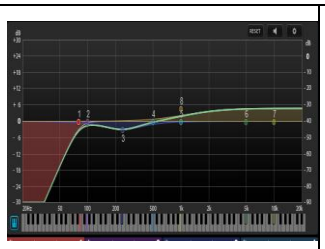
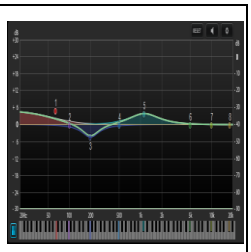
	Release: AUTO			*Ratio: Low* *Attack: 10.5ms* *Release: 79ms*
Panning (L–R)	C	C	C	C
Routing	Stereo	Stereo	Stereo	Kick Bus

	Track 5	**Track 6**	**Track 7**	**Track 8**
Instrument/Voice	KICK IN	KICK bus	Sub Kick	Snare Top
EQ		N/A	N/A	
FX	N/A	N/A	**Test Generator** *Frequency: 60Hz* *Wave Type: Sine* *Gain: -12dB*	**Quadrafuzz v2** *Single Band: (Tape) 6.1% drive*
Dynamic processing	**Gate** *Threshold: -25.9dB* *Attack: 0.1ms* *Release: 75ms* **Tube Compressor** *Input: +19.8dB* *Output: +4.0dB* *Ratio: High* *Attack: 15.1ms* *Release:109ms*	**Compressor** *Input: -10.5dB* *Output: -9.6dB* *Ratio: 2.00:1*	**Gate (side chained)** *Threshold: -50dB* *Attack: 5ms* *Release: 60ms*	**Gate** *Threshold: -32.7dB* *Attack: 0.1ms* *Release: 56ms* **Vintage Compressor** *Input: +16.9dB* *Output: -10.7dB* *Ratio: 8* *Attack: 9ms* *Release: 94ms*
Panning (L–R)	C	C	C	C

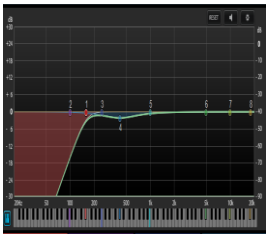
Routing	Kick Bus	Drums1 bus	Kick Bus	Snare Bus

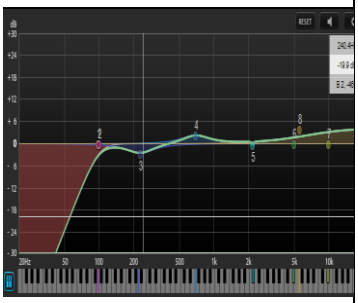
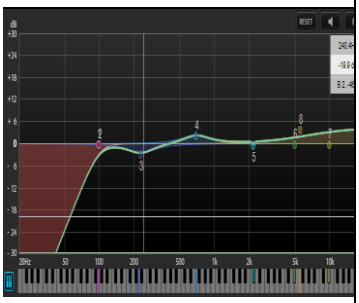
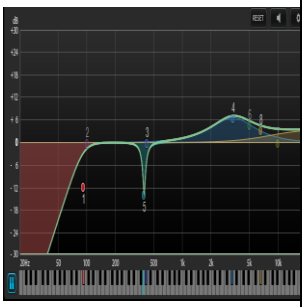
	Track 9	Track 10	Track 11	Track 12
Instrument/Voice	Snare Bottom	Snare Bus	High Tom	OH L
EQ				
FX	**Quadrafuzz v2** *Single Band: (Tape) 4.4% drive*	N/A	**Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -21.5dB*	N/A
Dynamic processing	**Gate** *Threshold: -33.0dB* *Attack: 0.1ms* *Release: 91ms* **Vintage Compressor** *Input: +17.6dB* *Output: -11.9dB* *Ratio: 8* *Attack: 0.1ms* *Release: 129ms*	**Vintage Compressor** *Input: +11.5dB* *Output: -6.5dB* *Ratio: 4* *Attack: 11.5ms* *Release: AUTO*	**Gate** *Threshold: -19.4dB* *Attack: 0.1ms* *Release: 129ms* **Vintage Compressor** *Input: +11.5dB* *Output: -7.9dB* *Ratio: 8* *Attack: 0.1ms* *Release: 119ms*	**Vintage Compressor** *Input: +26.2dB* *Output: -15.0dB* *Ratio: 4* *Attack: 14.1ms* *Release: AUTO*
Panning (L–R)	C	C	C	L50
Routing	Snare Bus	Drums1 Bus	Drums1	OH Bus

	Track 13	Track 14	Track 15	Track 16
Instrument/Voice	OH R	OH Bus	Synth	Bass Guitar

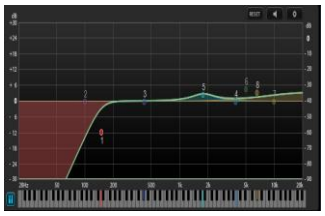
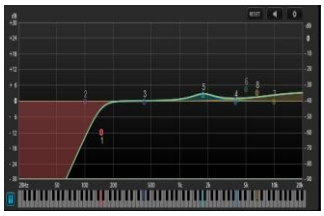
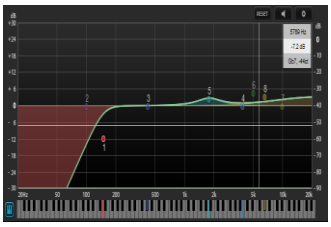
EQ		N/A		
FX	N/A	**Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -13.4dB*	**Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -4.95dB*	**Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -30.7dB* **VST Bass Amp** ***Compressor:*** *Intensity: 25.0* ***DI Driver:*** *Level: 0.1* *Blend: 36.0* *Bass:4.7* *Treble: 4.6* *Presence:7.6* *Drive:3.2* *Gain: 5.3* *Bass: 4.0* *Frequency: 854Hz* *Lo Mid: 4.8* *Frequency: 5.78kHz* *Hi mid: 4.2* *Treble: 7.1* Master: 8.1
Dynamic processing	**Vintage Compressor** *Input: +26.2dB* *Output: -15.0dB*	**Compressor** *Input: -8.3dB*	N/A	**Vintage Compressor** *Input: +9.4dB* *Output: -5.8dB*

	Ratio: 4 *Attack: 14.1ms* *Release: AUTO*	*Output: -5.4dB* *Ratio: 2.98:1*		*Ratio: 4* *Attack: 19.5ms* *Release: AUTO*
Panning (L–R)	R50	C	C	C
Routing	OH Bus	Drums1 Bus	Stereo	Stereo

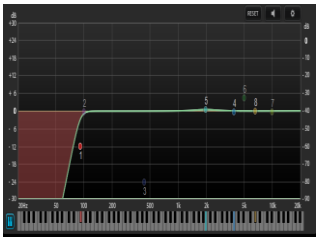
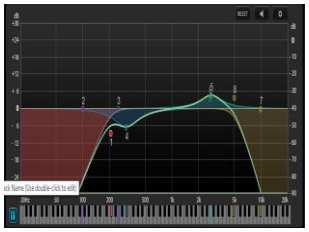
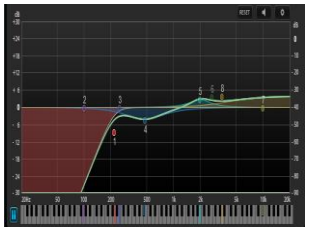
	Track 17	Track 18	Track 19	Track 20
Instrument/Voice	Piano Bus	Piano L	Piano R	Acoustic Bus
EQ		N/A	N/A	N/A
FX	N/A	N/A	N/A	N/A
Dynamic processing	**Compressor** *Input: -5.6dB* *Output: -5.8dB* *Ratio: 4.27:1*	N/A	N/A	N/A
Panning (L–R)	C	L100	R100	C
Routing	Stereo	Piano Bus	Piano Bus	Stereo

	Track 21	Track 22	Track 23
Instrument/Voice	Acoustic Guitar L	Acoustic Guitar R	Electric Guitar Intro
EQ			
FX	**Quadrafuzz v2** *Single Band: (Tape)* *2.7% drive*	**Quadrafuzz v2** *Single Band: (Tape)* *2.7% drive*	**VST Amp Rack** **Fuzz:** *Boost: 0.0* *Tone: 7.5* *Level: 0.0* *Gain: 5.2* *Bass: 3.5*

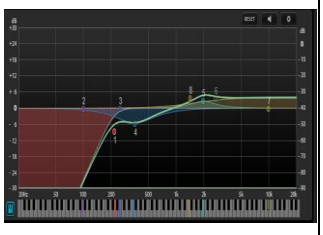
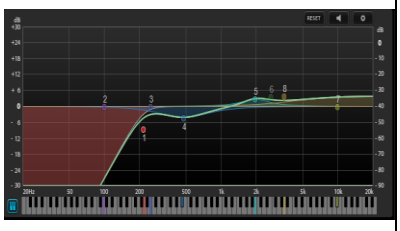
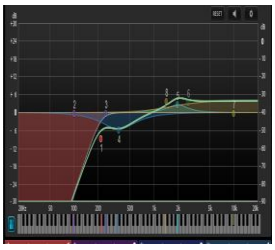
			Middle: 5.6 *Treble: 6.8* *Presence: 7.7* *Master: 5.3*
Dynamic processing	**Vintage Compressor** *Input: +13.0dB* *Output: -5.8dB* *Ratio: 4* *Attack: 17.1ms* *Release: AUTO*	**Vintage Compressor** *Input: +13.0dB* *Output: -5.8dB* *Ratio: 4* *Attack: 17.1ms* *Release: AUTO*	**Compressor** *Input: -3.2dB* *Output: -3.4dB* *Ratio: 3.71:1* **Gate** *Threshold: -26.5dB* *Attack: 11.0ms* *Release: 59ms*
Panning (L–R)	L100	R100	C
Routing	Acoustic Bus	Acoustic Bus	Stereo

	Track 24	**Track 26**	**Track 27**
Instrument/Voice	Electric Guitar L	Electric Guitar R	Electric Guitar C
EQ			
FX	**VST Amp Rack** **Fuzz:** *Boost: 0.0* *Tone: 7.5* *Level: 0.0* *Gain: 5.2* *Bass: 3.5* *Middle: 5.6*	**VST Amp Rack** **Fuzz:** *Boost: 0.0* *Tone: 7.5* *Level: 0.0* *Gain: 5.2* *Bass: 3.5* *Middle: 5.6*	**VST Amp Rack** **Fuzz:** *Boost: 0.0* *Tone: 7.5* *Level: 0.0* *Gain: 5.2* *Bass: 3.5* *Middle: 5.6*

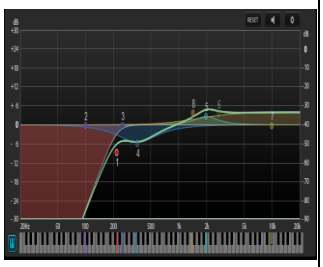
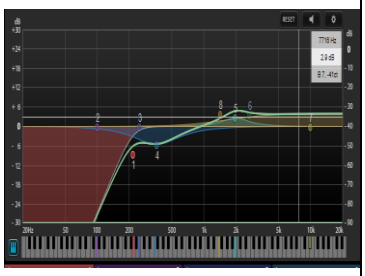
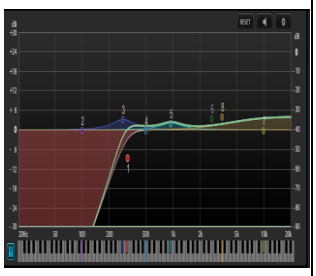
	Treble: 6.8 *Presence: 7.7* *Master: 5.3*	*Treble: 6.8* *Presence: 7.7* *Master: 5.3*	*Treble: 6.8* *Presence: 7.7* *Master: 5.3*
Dynamic processing	**Compressor** *Input: -3.2dB* *Output: -3.4dB* *Ratio: 3.71:1* **Gate** *Threshold: -26.5dB* *Attack: 11.0ms* *Release: 59ms*	**Compressor** *Input: -3.2dB* *Output: -3.4dB* *Ratio: 3.71:1* **Gate** *Threshold: -26.5dB* *Attack: 11.0ms* *Release: 59ms*	**Compressor** *Input: -3.2dB* *Output: -3.4dB* *Ratio: 3.71:1* **Gate** *Threshold: -26.5dB* *Attack: 11.0ms* *Release: 59ms*
Panning (L–R)	L100	R100	C
Routing	Stereo	Stereo	Stereo

	Track 28	**Track 29**	**Track 30**
Instrument/Voice	Electric Solo	Vocal Intro	Vocal Verse 1
EQ			
FX	**VST Amp Rack** **Compressor:** Intensity:37.0 **Fuzz:** *Boost: 10.3* *Tone: 7.5* *Level: -1.4* ***Overdrive:*** *Drive: 8.6* *Tone: 10.0* *Level: 0.0* *Gain: 10.0*	**Pitch Correct** *D major* **Quadrafuzz v2** *Single Band: (Tape) 1.9% drive* **Amp Simulator** *Drive: 10.0* *Bass: 4.0* *Middle: 4.7* *Treble: 4.1* *Presence: 3.9*	**Pitch Correct** *D major* **Quadrafuzz v2** *Single Band: (Tape) 1.9% drive* **Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -18.8dB*

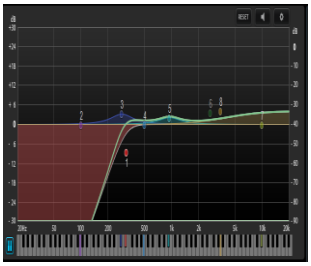
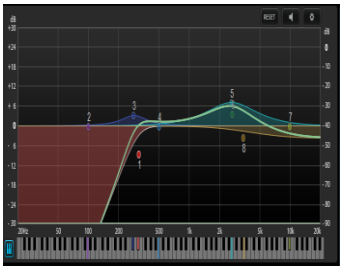
	Bass: 3.5 *Middle: 5.8* *Treble: 6.2* *Presence: 6.5* *Master: 5.3* **Delay** *Delay: 1/4* *Feedback: 12.5%* *Mix: 19.0%*	*Volume: 9.1*	
Dynamic processing	**Compressor** *Input: -3.3dB* *Output: -3.5dB* *Ratio: 4.31:1*	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +18.7dB* *Output: -17.3dB* *Ratio: 8* *Attack: 14.5ms* *Release: AUTO*	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +18.7dB* *Output: -17.3dB* *Ratio: 8* *Attack: 14.5ms* *Release: AUTO*
Panning (L–R)	C	C	C
Routing	Stereo	Stereo	Stereo

	Track 31	**Track 32**	**Track 33**
Instrument/Voice	Vocal Chorus	Backing 1	Backing Left
EQ			
FX	**Pitch Correct**	**Pitch Correct**	**Pitch Correct**

	D major **Quadrafuzz v2** *Single Band: (Tape) 1.9% drive* **Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -17.1dB* **Vocal Delay** *Delay: ½* *Mix: 100%* *Feedback: 46%* *Lo: 129.0* *Send amount: -14.5dB*	*D major* **Quadrafuzz v2** *Single Band: (Tape) 1.9% drive* **Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -30.0dB*	*D major* **Quadrafuzz v2** *Single Band: (Tape) 1.9% drive* **Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -16.3dB*
Dynamic processing	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +13.6dB* *Output: -17.3dB* *Ratio: 8* *Attack: 14.5ms* *Release: AUTO*	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +13.6dB* *Output: -17.3dB* *Ratio: 8* *Attack: 14.5ms* *Release: AUTO*	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +13.6dB* *Output: -17.3dB* *Ratio: 8* *Attack: 14.5ms* *Release: AUTO*
Panning (L–R)	C	C	L100
Routing	Stereo	Stereo	Stereo

	Track 34	Track 35	Track 36
Instrument/Voice	Backing Right	Backing +	Backing 2
EQ			
FX	**Pitch Correct** *D major* **Quadrafuzz v2** *Single Band: (Tape) 1.9% drive* **Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -16.3dB*	**Pitch Correct** *D major* **Quadrafuzz v2** *Single Band: (Tape) 1.9% drive* **Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -14.8dB*	**Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -30.0dB*
Dynamic processing	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +13.6dB* *Output: -17.3dB* *Ratio: 8* *Attack: 14.5ms* *Release: AUTO*	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +13.6dB* *Output: -17.3dB* *Ratio: 8* *Attack: 14.5ms* *Release: AUTO*	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +16.0dB* *Output: -17.0dB* *Ratio: 8* *Attack: 4.5ms* *Release: 99*

Panning (L–R)	R100	C	C
Routing	Stereo	Stereo	Stereo

	Track 37	**Track 38**	**Track 39**
Instrument/Voice	Backing 3	Backing Delay	Reverb (FX channel)
EQ			N/A
FX	**Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms* *Send amount: -30.0dB*	**Quadrafuzz v2** *Single Band: (Dist) 7.5% drive* **Mono Delay** *Delay: ½* *Mix: 20%* *Feedback: 17.6%* *Lo: 50* *Hi: 15000.0*	**Valhalla Room** *Type: LV-426* *Mix: 100%* *Decay: 1.72s* *Pre-Delay: 10.0ms*
Dynamic processing	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +16.0dB* *Output: -17.0dB* *Ratio: 8* *Attack: 4.5ms* *Release: 99*	**Gate** *Threshold: -45.8dB* *Attack: 5.0ms* *Release: 150ms* **Vintage Compressor** *Input: +16.0dB* *Output: -17.0dB* *Ratio: 8* *Attack: 4.5ms* *Release: 99*	N/A

Panning (L–R)	C	C	C
Routing	Stereo	Stereo	Stereos

	Track 40	**Track 41**
Instrument/Voice	Vocal Delay (FX Channel)	Stereo Out
EQ	N/A	N/A
FX	**Mono Delay** *Delay: ½* *Mix: 100%* *Feedback: 46%* *Lo: 129.0*	N/A
Dynamic processing	N/A	**Multiband Compressor** *Compressor 1:* *Thresh: -18.9dB* *Ratio: 2.0* *Attack: 11.5ms* *Release 500ms* *Compressor 2:* *Thresh: -17.1dB* *Ratio: 2.7* *Attack: 21.0ms* *Release 500ms* *Compressor 3:* *Thresh: -18.9dB* *Ratio: 2.8* *Attack: 21.0ms* *Release 500ms* *Compressor 3:* *Thresh: -15.0dB*

		Ratio: 2.6 *Attack: 15.0ms* *Release 500ms* **Maximiser** *Modern* *Input: -20.2dB* *Output: -16.1dB* *Recover: 50%* *Release: 100ms* *Mix: 100%* *Optimize: 19.5%* *(Soft Clip)*
Panning (L–R)	C	C
Routing	Stereo	N/A